THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Notice.

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"THE KINEMATOGRAPH WEEKLY,"
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Kinematograph & Lantern Weekly

SEPTEMBER 12, 1907.

In our International Double Number, which makes its appearance next week, will be found a great deal of matter of unusual interest. There has been a general disposition on the part of manufacturers and dealers to press for special mention of their goods in this important issue, so that we have experienced no difficulty in gathering together a wealth of information that we think will be of real service to our numerous readers. The desire for publicity has not, however, been confined to the manufacturer and dealer; the showman has also come forward with particulars of many things he proposes to put into practice during the season now opening. A member of this class writes: "As your interesting Journal is much read in these part, we shall be glad if you will insert, etc." Needless to say, we value communications of this kind, because it helps us to help others; because it places us in the position we have sought to occupy, namely, one in which we can act as an independent medium of communication.

Our advertisers and subscribers all know that this journal emanates from a body of workers pre-eminently suited for the production of a trade organ, insomuch as neither publishers nor any member of the editorial staff are pecuniarily associated with the Kinematograph business, and it is a fact which we might at this point mention, that not a single advertiser or subscriber has any monentary interest in the KINEMATOGRAPH AND LANTERN WEEKLY. Hence our situation is such, that we never have the temptation placed in our path to show favouritism or give a biassed opinion. We are as ready to review articles of manufacture coming from firms who do not see their way to give us advertisting support, as we are to insert descriptions of goods made by our advertisers. We recognise the fact that people in the trade and exhibiting profession desire to know about all appliances invented and brought out, regardless as to whether they are advertised in our journal or not. Our policy is to follow this course without reserve, as our experience has shown us on more occasions than one that when we have described certain unmarketed goods, it has led to real service to our readers.

Returning to the subject of our special International Double Number, we feel justified in speaking of it at length this week, as this will be the last opportunity we shall have of doing so before its publication. There is still time to secure advertising space, although we cannot now guarantee any particular positions. There is also a little time left for the acceptance of really interesting material and notices, and as this double is going to all parts of the civilised globe, and will have an unusually large circulation, those who wish their announcements to have this wide spread publicity should avail themselves of the opportunity *at once*, as we cannot admit copy to our pages once the formes have been locked up.

The optimistic view taken by us, in our last week's issue, as to the outlook of the trade, has proved to be well founded, again and again, during the past week. We have during the past few days visited several of the wholesale manufacturers of machines and kinematograph accessories, and in every instance we have been informed that orders are simply pouring in. We could find no works overstocked; in fact, it appeared rather that the machines, as soon as finished, were being as quickly sent out. Every available space seemed occupied by a workman bringing to perfection the particular part allotted to his machine. Dozens upon dozens of

machines there were in a stage more or less completed, but few, very few, could be seen in the stock room. The same state of affairs obtained in the other sections of the trade, and altogether we have been inspired with great hopes for the future of the kinematograph trade.

Complaint is frequently made of the "selections" rendered by music hall orchestras, and it must be admitted that the sounds produced to entertain the audience while the stage is vacant more nearly approach to unmeaning din than they do to melody. Again, the musical setting of the average music hall song is usually like the song itself, not a thing to gladden a person who went to the hall under the fond delusion that he was to hear real music. Such a person, perhaps, heaves a sigh of relief when the bioscope sheet falls, expecting that the drum will cease its troubling and the braying cornet be temporarily at rest. He is disappointed, for while the sheet reveals its story, the musicians ramble on as they have rambled all the evening, the sounds they produce being frequently quite unsuited to the pictures which they are presumably intended to help in the unfolding. If the operator is showing pictures of Scottish scenery the obvious thing that occurrs to one is that the musicians should be rendering some of the best-known Scottish airs, or variations on them. Do they? Let readers watch the next time they visit a hall, and they will probably find, as we have found, that the music is a meaningless repetition of chords which have apparently been strung together at random.

We would repeat here, that there are exceptions. Practically every "West End" Hall is a notable one, but the fact that they have such examples makes the shortsightedness of the others all the more exasperating. If the Alhambra musicians can render a piccolo solo to add to the realism of bird pictures, and otherwise help out the exhibition, we fail to see why every other music hall should not attempt the same thing. Mr. Hermann Finck, at the Palace Theatre, also supplies special music for the living picture show at that house, and greatly it adds to its attractiveness. We are prepared for the obvious retort that the smaller halls have not the resources of these two, and of course it would be too much to expect the musical director of every surburban hall to equal the work of such a highly gifted musician as Mr. Finck, but even a small hall can do what we have seen done at the Alhambra and Our Navy and Army, and which we expect some of the enterprising provincial picture exhibitors have done also—in the presentation of the "Shortsighted Cyclist"—and that is to imitate the concussion of the old lady's basket on the luckless wight and the crack of the whip with which the upset carman reproves him. No musical ability is needed for that.

In speaking of ambitious attempts at the synchronising of original music, or variations of well known pieces, with the pictures, we touch on a matter of greater importance, but while prepared to admit as much, we do not see that even this is out of the reach of the average hall. One of the most notable features of the music hall world should render it possible—the aggregation of twenty or thirty halls under one management. These music hall "combines" book the artistes for each of the halls they control at a central office in London, which also, we understand, despatches the music which the orchestras will have to render each week. Their pictures are sometimes supplied by exhibitors, but in one case at least, are managed by the proprietors themselves. What are the methods on which the picture programs are arranged, we do not profess to know, and they probably vary in each case, but it may be taken for certain that each film will be shown at all the halls controlled by the same management, or a great proportion of them, and the whole film program (which, indeed, frequently consists of only one film) could, and we believe occasionally is, sent round the whole circuit without being broken. If so, would it not be possible to send music suitable for rendering with the pictures? Most of the combines in question have one "swell" hall, with a musical director who is capable of the work. Indeed he would probably have to perform it, on the showing of the film in his hall, so that in most cases the extra expense would be confined to the cost of posting the music.

In addition to the desirability of appropriate music during the display of pictures, the latter will gain in effect, more or less according to the care exercised in synchronising artificial sounds. Judging from the many shows we have witnessed, this is a phase of the subject much neglected, and to which we have again and again referred. It is nevertheless one of greater importance than is generally supposed. One realises the truth of the statement very forcibly by witnessing the one subject twice, put on the screen with and without mechanical effects. The nervous system of the human frame, and the highly developed senses, involuntarily demand a full stimulation of the mind, and this cannot be done through the medium of the eye alone. When a majestic ironclad evinces in the picture that one of her great guns has just gone off the observer naturally expects to realise the booming of the shell and its rattle during its course of successive compacts with the atmosphere, and if this effect fail to be carried to the brain through the auditory nerves, the mind is instantly aware that something is wanting, and in proportion to the extent of such omissions will be the lack of realism in the scene portrayed.

A great many of the subjects at present on the market are simply teeming with opportunities for the introduction of sound effects, and it seems to us that there is an opening in this field alone for an enterprising firm to start manufacturing, what may be termed Living Picture properties. We suspect that some very clever and impressive combinations could be worked up, and it is not unreasonable to expect that if such were made a serious business, film subjects could with advantage be staged with this in view. It is true that many fail to obtain the best results when attempting to synchronise appropiately with picture scenes; but that is no reason why more careful study should not be given to the work. We are quite prepared to admit that real success in this direction involves considerable knowledge of the laws of physical science.

BRITISH MUSEUM

The varied phenomena of nature must necessarily be known and understood by the operator on the stage behind the screen; for he must know when and where to modulate. Further, the appliances placed at his disposal must be of such a construction that natural sounds are easily imitated. The rubbing together of two pieces of glass paper will not answer alike for escaping steam from a locomotive or the rush of a water fall. In a word, the work involved necessitates a laborious study from beginning to end, and no result will be a success which is not the ultimate outcome of frequent rehearsal. Living picture stage property obviously opens up an increasingly important industry, and the designing of accessories and pieces of apparatus for the purpose implied, should constitute an avenue for labour that the mechanical genius has not yet exploited.

The Kaiser and the Kinematograph.

The Kaiser has lately displayed great interest in the progressive development of kinematograph displays. Instruments for obtaining pictures of the recent fleet manœuvres were conveyed by the Emperor's orders both on the flagship Deutschland and on the royal yacht Hohenzollern. Similarly elaborate arrangements were made for recording the autumn parade on the Tempelhofer Feld last week. These series of pictures will be produced before the Kaiser at the Castle of Wilhelmshöhe at the close of the autumn manœuvres.

The development of kinematograph displays, especially in Berlin, is altogether remarkable. Kinematograph theatres appear to spring up like mushrooms all over the city, and to do good business, says the Berlin correspondent of the *Tribune*.

Commenting on the above in an editorial—surely it is a sign of the growing importance of the Kinematograph that it should be considered worth this attention—the *Tribune* says:—

"The Kaiser has evidently not been actuated solely by the prospect of an evening's pleasant entertainment at Wilhelmshohe. Our Berlin correspondent's telegram indicates that His MAJESTY hopes that the pictures will convey really useful information, and is in general among those who are disposed to take the kinematograph's possibilities more seriously than the show-loving public at present does. On the Continent the moving picture is at least as popular as in England, if not more so,—(very much more so—ED. K.W.) and it is an interesting coincidence that the subject is discussed in the last number of the "Mercure de France," in a bright little article by M. Remy de Gourment. In France as in Germany it seems that the kinematograph threatens serious rivalry to the theatre where the spectacle is the thing, and in both countries the public kinematograph taste is found to be so far rather of the flippant order. Even when the pictures are innocent—as they are not always in cheap "gaffs"—comic dramas of elopement and pursuit, or of the tricks of naughty boys unsuccessfully chased by policemen, are at least as much in demand as anything else. The kinematograph, in fact, is at present appreciated mainly as a toy, But it has undoubtedly a future of very much more importance. It is not at all certain that the present theatre is not threatened by it even more gravely than M. de Gourmont believes. He thinks it likely to supersede the ballet, and hints rather maliciously that a great many theatre-goers would find a scene from Shakespeare more restful if they merely saw figures acting it in pantomime, and were not bothered with hearing the actors speak the words. But some have had dreams of vastly-improved kinematographs and gramophones which will provide the theatre of the future with perpetual reproductions of a perfect representation of a play, acted once for all by a company of stars at their very best. Incidentally, the actors would be freed, after this one ideal performance, to rehearse another play up to the point when it became equally fit for enduring machine record, while, in place of his present fleeting fame, the actor's triumphs would survive for all time.

"More extensive and important are the possibilities of the kinematograph as a popular, or even as a technical and scientific, educator. Every experienced lecturer knows the value of the magic-lantern, whether his theme be the wonders of the microscope or the fiscal question. It might almost be said that the kinematograph film is as great an advance upon the motionless photographic lantern slide, whether from the point of view of attractiveness, or in respect of showing the actual thing, as the lantern slide was on the spoken word. Take representations of scenery, as a very obvious instance. The comparatively crude panorama whereby Albert Smith introduced Mont Blanc to the British public has had its day. The old-fashioned myriorama leaves much to be desired, and even so great an illusion as "Niagara in London' would have been far better if the painted water had moved. M. de Gourmont speaks prettily of the emotional effect produced upon him by seeing a little shrub by the side of the Zambesi falls trembling to and fro in the kinematograph picture, just as it did in the real wind and spray. When the colour difficulty has been solved, geography, natural history, the customs of other countries, can be taught with a vividness of which we have little conception as yet. For all we know, the kinematograph may become a valuable ally even of the laboratory and the operating theatre. With the aid of telephotography, it may show audiences of the future the great events of their time at the very moment of their occurrence. Since the eye must always be the greatest avenue of direct knowledge, it is scarcely possible to set bounds to the kinematograph's possibilities."

[To the above we may add that the educational possibilities of the kinematograph have already been developed to a much greater extent than the *Tribune* is aware of. In one of the cases cited—the possibility of the living picture becoming an ally of the surgeon, a possibility which the *Tribune* apparently thinks a remote one—a great advance has already been made, and not only have many difficult operations been filmed, but they have been shown before appreciative audiences of medical men. There are also plenty of films in existence suitable for teaching geography and history, while the United States Navy has forestalled that of the Kaiser by storing a number of films showing naval evolutions.—ED.]

Barnet Fair.

A number of kinematograph showmen visited this fair last week and did good business; the elaborate fit up of Messrs. Thurston perhaps attracting the best patronage. This firm have a Warwick bioscope installed, and use the electric arc, generating their own power. As a consequence, the pictures they show reach a high standard. A large proportion of Pathé films figure on their program, which lasts from 35 to 40 minutes, and they gave nine shows to packed "houses" on two nights of the fair, and anticipated at least equalling that on the occasion of our visit, during the third day.

In another part of the ground, Mr. Chittock, using a Paul machine and a majority of subjects by the same maker, gave a film show as part of his entertainment of varieties, and another variety show—Buckley's—did the same thing.

Messrs. G. and C. Biddall were also represented.

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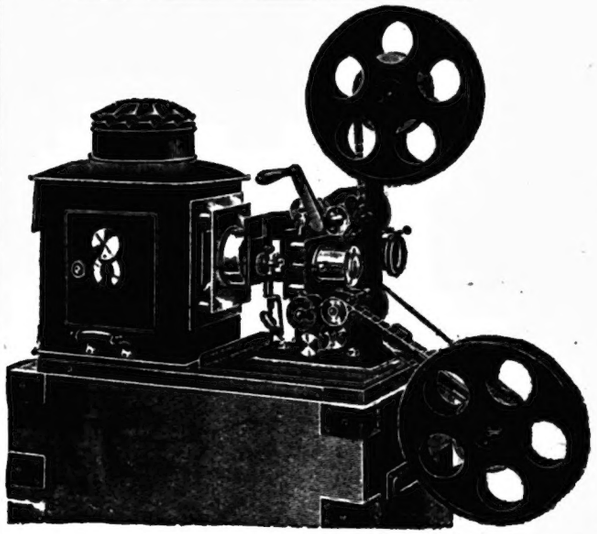

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The International Double Number of the Kinematograph and Lantern Weekly

Will be published on **Thursday, September 19th.** It will contain twice the usual number of pages, and a **Free Copy** will be posted to our indexed names of

Every Manufacturer, Showman, Operator, Inventor, in the World.

At the start of the season—a season which will undoubtedly be a record in the history of Living Pictures—announcements placed in the right channel should lead to good business right through the year. An advertisement in the Special Number of "The Kinematograph and Lantern Weekly" will be seen by the very people you desire to reach.

You should quickly book an advertisement, as everyone interested in the Trade in England and over seas will see this Special Number.

ADVERTISING RATES.

Whole Page	£4 0 0	**Half Page**	£2 10 0
Quarter Page	1 10 0	**One Inch (Single Col.)**	0 7 0

The space being limited, application should be made at once to the Publishers. Last day for receiving matter for notice or advertisements, Monday, 16th.

Fatal Accident at a Picture Show.

PANIC AMONG AUDIENCE CAUSES DISASTER.

We regret to report that as a result of a panic among the audience attending a film entertainment at the Town Hall, Newmarket, on Saturday last, which turned what might have proved a slight mishap into a catastrophe, a number of persons were more or less severely burned, while one unfortunate woman succumbed to her injuries on Sunday morning. Our readers will probably have already read the accounts appearing in the daily papers, which reported the affair in detail, but in many cases with some incorrectness and a great deal of exaggeration. Our own account is founded on information supplied us by the Assistant Manager of the Gaumont Co., Mr. Welsh, after he had paid a visit to the scene of the accident and had interviewed the operator and manager and many of those present in the hall, and it will be found to correct that appearing in other places in several important particulars.

Mr. Welsh was first informed of the accident by a paper which he glanced at in a friend's house on Sunday, and he instantly came up to the Gaumont offices to interview the operators on their return.

Cause of the Mishap.

The entertainment had been arranged by Mr. C. H. Nunn, and consisted of pictures of the various pageants in different parts of the country which have been photographed by the Gaumont Co., and Mr. E. Court had charge of the arrangements.

The interval had been reached, and a slide bearing an announcement to that effect was placed in the instrument, with the result that numbers of the audience made for the door before the gas had been turned up. In the darkness several of them, making for the exit at the rear of the projector, and not exercising over much care in their anxiety to get outside, came into rough contact with the apparatus, with the result, as stated by the dailies, that the rubber tube connecting a cylinder of coal gas to the jet was pulled off, the gas ignited, and, in its turn, ignited the film in the machine. The sheet of flame, of course, immediately illumined the room, and a cry of "fire" being raised, the efforts made by Mr. Greenwood, the operator, and his wife, who acted as pianist, to convince the people that there was no danger, were ineffectual, and a desperate rush was made for the doors. Mr. Court had already pluckily carried the burning film into the street, and there is not the slightest doubt that, but for the fact that the audience lost their heads, the flames would have been extinguished in a few minutes.

A Struggle for the Doors.

As it was, the press of people at the door pushed several people into contact with the flames, several being burned; one, Hannah Starling, a young married woman, so severely that she died from shock in the Rous Memorial Hospital, while many others were injured in the frenzied fight for the exits. The death which occurred was undoubtedly due wholly and solely to the unreasonable panic which seized the audience, and can no more be legitimately ascribed to the comparatively simple accident which had occurred than the latter could be blamed on to the operator.

Small Damage to the Hall.

The smallness of the actual accident is to be adduced from the fact that the fire was extinguished and the hall cleared in less than fifteen minutes, while the hall is practically undamaged. Captain Frank Simpson, of the Newmarket Fire Brigade, happened to be in the hall and to the efforts of this gentleman and those of Mr Court is largely due the fact that the accident was not still more serious. Mr. Simpson quickly brought the Town Hall hose into play and the flames, which had spread to one of the folding doors and to an adjacent cupboard were soon put out. Police Sergeant Gorham and Constable Wright also did good work, the latter dragging women and children from the hall and passing them out to Gorham, who passed them outside to the street in his turn.

The floor was littered with articles of clothing, jewellery, hats, etc., most of which have since been claimed.

Newspaper Exaggerations.

Mr. Welsh drew our representative's attention to a statement in several papers to the effect that the audience was about 700 in number, and that of these quite 300 were more or less injured by burns or shock. As a matter of fact, the size of the hall was only 44 × 31 ft. and the actual number of persons present was 333. Before the start of the entertainment, Mr. Court had had to refuse admission to several persons, owing to the fact that every seat was occupied.

Questioned as to the non-use of an operating chamber, Mr. Welsh explained that the operators always carried such a chamber with them, but that its use was impossible owing to the size of the hall. So far from thinking that the use of the box under the circumstances would have in any way prevented the accident, Mr. Welsh is of opinion that so great was the rush that the only difference would have been that it would have been turned over with the operator inside, and have led to his certain death, besides making the extinguishing of the flames a more difficult matter.

The Hall appears to be a somewhat inconvenient chamber and by no means up to date in its equipment. As already explained, the principal exit was at the rear of the projector.

The Inquest

on the body of Mrs. Starling, held on Monday, revealed no new facts concerning the accident, and was adjourned until Wednesday next.

The Injured.

Of those injured, few appear to have suffered serious harm. Clara Ashby, a domestic servant, was, however, we regret to say, reported to be in a critical state on Monday, but no further news of her condition has reached us. A similar report is given of another girl, named Martha Draffin, and Henry Jellis, a jockey, is detained in Hospital.

The Gaumont Co.'s loss amounts to several hundred pounds.

Helps and Hints.

Film Projector. J. B. D. (Birmingham) writes:—"Can you tell me if Mr. R. T. Haines is putting his film projector on the market soon—the one reported in your Journal for February and March, 1907?"

Answer:—It is not likely to be on the market during the present season; but we believe that preparations are being made to start the thing on a sound commercial basis, and several optical and mechanical experts have been employed to ensure a really efficient projector being placed upon the market. This, however, will not be for several months yet.

To would-be Kinematograph Patentees. Before assuming to possess a novel appliance, make a visit to the Patent Office Library and search the specifications of prior inventions. It is more than likely that you will find yourself anticipated, in some particular if not entirely. At any rate, it is worth while that every inventor should make it a practice to see what others have done. It will save him much worry and probably many a sleepless night that will otherwise be spent in vain. Apart from ascertaining whether the thing has been done before or not, a search at the office and a careful perusal of specifications will be an education and an eye-opener to most workers.

Undesirable Movement. In too many instances the exhibition of animated photographs has been marred by motions not found in the original scenes depicted. As regards these, the kinematographist should learn to distinguish between the various, and in some measure unrelated, causes, so that he may be able to locate and, when possible, remove them. They are nearly all traceable to the following: (1) Movement of the taking machine produced by vibration set up by the mechanism, by a shaky stand, or by carelessness of operating in using the camera; (2) "creeping," or other irregular registration of the positive and negative films during printing; (3) the feed of the projecting machine is faulty, or the film is improperly perforated; (4) the stand on which the projecting machine is supported lacks stability. As regards the foregoing; (1) Cannot be cured except by retaking the subject, but may at times be somewhat ameliorated by having a dark margin to the sheet or screen; (2) may be cured by reprinting; the devices utilised for printing are almost as numerous as the different projection machines—in some obstinate cases a change in the printing may be made which will cure the particular fault met with under this heading; (3) if the machine is at fault all films will exhibit the defect; if only a few films show it, they may be considered to be the trouble. Any machine should not be condemned until after prolonged care has been given in testing it, and in securing the harmonious and effective working of all its parts. (4) In our days the principal offender is the stand. One which is both portable and rigid has to be found, hence when occasional displays by peripatetic operators are given, the animated photograph is apt to move a great deal more than is bargained for. When movement of the picture is caused by (1) or (4) its effect upon the spectator may be considerably neutralised by getting rid of all *marginal* motion. If, for instance, a picture be projected upon a screen having a white surface with a black margin (or frame) of about 1½ or 2 ft., a slight movement due to either (1) or (4) will hardly be noticeable. If, on the other hand, there be a white surrounding to the image on the screen, the movement will become conspicuous by the dancing up and down of the margins; this, besides emphasising the imperfection, distracts attention from the subject.

A Dodge for Manufacturers. The writing of a title before the eyes of the audience is not novel perhaps, but the method here described for the making of a film, which will give this effect upon the screen is new; and, as it involves but very simple appliances to make the idea should be of some value to the trade. A light-tight box E is provided with a hole at G through which the lens of a kinematograph camera can be inserted. A mirror F is placed at an angle of 45 degrees in relation to the optical axis of the lens. At the top of the box the end is left open

FIG. 2.

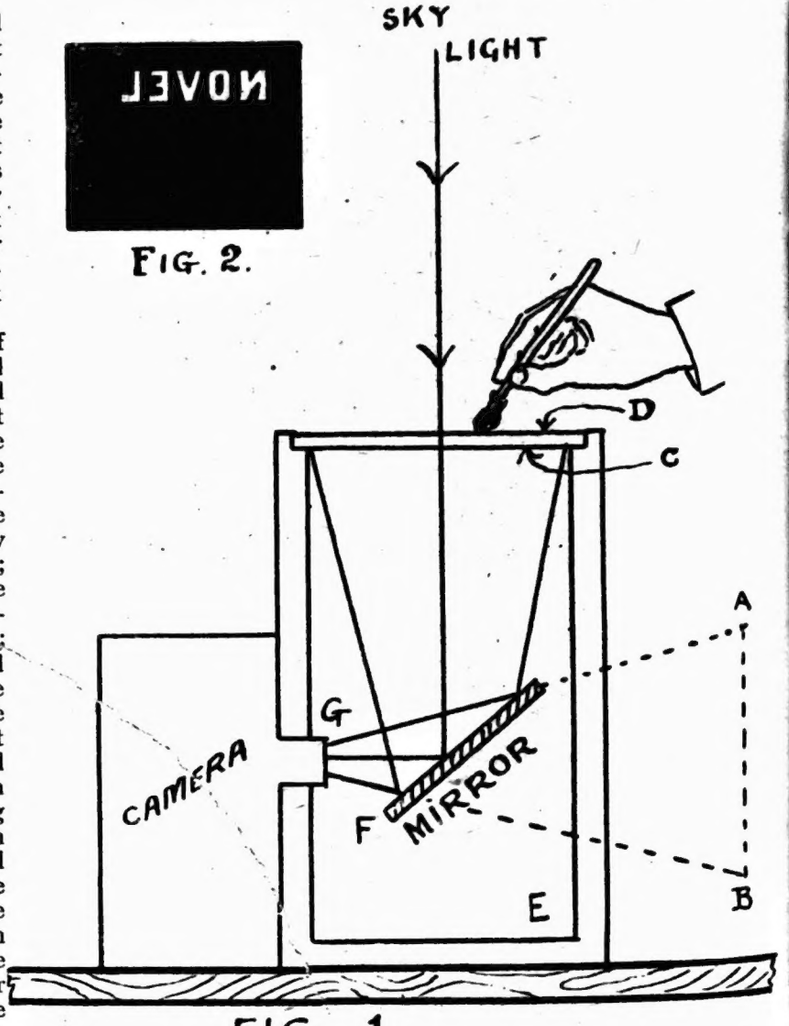

FIG. 1.

and a recess is made to receive the glass plate at D and C. This plate, which is also shown in Fig. 2, forms the original title slide from which the film picture is copied. To prepare the title, soot is precipitated upon one surface of the glass by smoking it over a candle or oil lamp. The wording should be carefully done and written in reverse order, like the word "novel" on Fig. 2. By giving the title a second but thinner coating of soot, solid effects may be given to the lettering. When the title is finished thus far, the opposite side of the glass is densely sooted. It is now laid in the groove of the box, with the title downwards, at C, and the last coating of

soot upwards, at D. The operation of copying is now carried out in the open air, with the object of getting a sky-light. The camera having been adjusted. and the title-slide placed in position, simultaneously with the operating of the camera, an assistant rubs off the soot from the surface D, and in doing so allows the sky-light to penetrate the lettering on the under surface, at C. Care should be taken to rub off the soot in the order of the lettering. The finished positive film, when projected in the usual manner, will present the white lettering upon the screen, as each letter becomes cleared; it will thus appear as though the title was being written each time the film is passed through the projecting machine. The object of having the title slide in an horizontal position when making the film is to facilitate the work of removing the soot, and also to obtain a sky-light.

Round the Provinces.

Mr. Sidney Carter's New Century Pictures are at the Exchange Hall, Blackburn, where they will remain another week.

The Universal Animated Picture Co., opened at the Lecture Hall, Hull, on Thursday last.

Mr. Sidney Carter has added the Godiva Pageant to the film program he is presenting at St. James' Hall, Harrogate.

Raymond's are still at the Grimsby Hippodrome. Among the titles added to the program are "The Nurse's Strike," "The Hero," and "True to his Trust."

The New York Animated Picture Co., continue at Cooke's Circus, Edinburgh and are shewing "The King at Goodwood," "The Prince of Wales in India" and numerous comics.

At the Grand Skating Rink, West Street, Brighton, the "Mondial Cinema" is showing "The Carnival at Nice," "Ascent of Mont Blanc," "Runaway Motor," "Magic Umbrella" and "Punch and Judy."

The "Prince Edward" Pictures are attracting good audiences at the Temperance Hall, Middlesborough, where they are already well known. The management has been featuring "The Victoria Falls" and,—a contrast—"The Unwritten Law."

A feature of last week's program at the Cardiff Empire was the bioscope pictures of the Gorsedd ceremonies at Swansea, which showed the procession to the Gorsedd site and also several of the successful local competitors at the Eisteddfod.

The Management of the Athenaeum, Bury St. Edmunds, took advantage of the local interest in pageant matters to put on a program consisting of the Gaumont films of the Oxford, St. Albans, Romsey, Coventry and, of course, Bury St. Edmunds Pageants for the first three days of last week. The bill was enlivened by numerous comics.

The Mayor and Mayoress of Halifax (Alderman and Mrs. R. D. Ward) recently had the deaf and dumb of the town, numbering about seventy, as their guests. They accompanied them in the afternoon to a kinematograph entertainment at the Victoria Hall, and afterwards provided them with tea at Bankfield Mansion, Haley Hill.

Pringle's Pictures have paid a welcome return visit to the Colston Hall, Bristol. The main features of the program are "Lightning Sketches," "Lost in an Arizona Desert," "Accidents will Happen," "The Book Worm," "Dieppe Motor Race," "Tommy Atkins minds the Baby," "Girl from Montana," and selections from the Urban pictures of Ireland and North Wales.

The exhibition of animated pictures by Mr. C. E. Parlato, at the Pier Drill Shed, Whitby, is proving a great attraction. Fresh films have been constantly introduced, and the latest addition is proving highly satisfactory to the audiences who assemble at each production. This consists of pictures taken during the progress of Whitby Regatta, and show several workers in connection with that event. Living pictures, taken in Whitby, have never previously been seen.

The Universal Animated Picture Co. opened an entertainment season in the Lecture Hall, Kingston Square, Hull, on Thursday, September 5th. "The Life of Napoleon" is one of the leading items. The humorous pictures include "The Professor's Newspapers," "The Vacuum Cleaner," and "Uncle's Legacy." "The Dangers of a Stage Life" is also shown. An entire change will be made in the program every Thursday, and a special performance was given on Saturday afternoon, more particularly for the children, at reduced prices. Given under the direction of Mr. A. Kvinnsland, the entertainment should prove a success.

At a recent meeting of the Baths Committee, of the Bath Council, the Chairman stated that the lectures on Bath, given by Mr. A. F. Walbrook, in various parts of the kingdom, were going to be repeated this season. Some of the films used in the lecture had been found unsatisfactory, and it had been decided to have some taken for the kinematograph. Panoramic views showing what amusements were provided for the visitors, had been taken, and also the South African cricket match, the Avon Rowing Club Regatta, and the Horse Show. There would also be some capital views of the massage at the Baths, which would be a great addition to the interest of the lecture. One of the films of the South African cricket match had been taken from the Empire Hotel, showing the whole of the play, and had come out remarkably clear. He had seeen two of the films that morning, and they were particularly fine. He thought when they were finished he would be able to arrange with Mr. Shuberth to place the films on the bioscope at the Palace, so that the citizens might have an opportunity of seeing them.

This Week

we have received the following:—

Mr. B. Peach, of Sheffield, writes:—"I think this weekly the first paper for both manufacturers and operators, enabling them to keep in touch with everything in the business. Wishing long life to the Weekly."

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Full particulars from the Secretary, J. Brooke Wilkinson, Holborn Restaurant, W.C.

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The Electric Light in the Optical Lantern.

No. 4.—By C. M. H.

(*Continued from page 214.*)

In the construction of an automatic lamp, the armature working between the two magnets is seldom connected directly with either carbon; it is more usual to let it actuate a brake, and to so arrange the carbons that they will come together by their own weight whenever the pressure of the brake is slackened, as it is when the arc gets too long, and the current in the main magnet gets proportionately weak. But enough has been said to show what delicate mechanism is required in a satisfactory automatic lamp, and it will not be difficult to understand that such mechanism may easily get deranged in unskilled hands, and that pretty extensive electrical knowledge would be necessary before it could be put into order again. Such a lamp, of course, if properly made, is an expensive article, but it is not at all necessary. A lantern must always have an operator in attendance upon it all the time it is at work, and a simple arrangement for holding the two carbons in such a manner that they can be conveniently fed together by hand at intervals whenever the distance between them is becoming too great, is all that the lanternist requires, for this hand regulation is only necessary once in every two minutes or thereabouts, and is no more trouble than the turning of a lime. Besides, it is a very great advantage for the lanternist to have the whole thing under his own control, instead of being dependent on a number of factors whose working he cannot see, and probably would not understand if he could. So much for the mechanism by which the carbons are held, and the distance between their extremities duly regulated. We can now pass on to a consideration of the *best positions of the carbons* themselves, so that they should yield the greatest possible amount of light, and send it in the direction in which we require it to go for our particular purpose.

It must be remembered that the light emitted by the electric arc has, as it were, three separate sources of origin. First, and least brilliant of all, there is the actual arc itself—the band of light which marks the passage of the electric current across the space between the electrodes; secondly, there is the light from the incandescent point of the negative carbon; and thirdly, and by far the most important, there is the light from the crater of the positive carbon. For all practical purposes the two former need not be taken into consideration at all, for the small quantity of violet-coloured light which is due to the arc itself, although of great actinic power, photographically speaking, is in such insignificant proportion that it has little effect upon the total, while the incandescent negative point is also of little account. So it will be seen that we have to deal with a source of light—the crater at the end of the positive carbon—which is barely a quarter of an inch across, and it is not necessary to point out to lanternists that this is just about as near to the ideal of perfection in lantern illuminants as any that could be found. However, some means must be adopted for causing this little crater to take up its position on the side of the carbon rod so that its light should be projected into the lens system, and not all round equally as it is in an ordinary street lamp.

The manner in which this consummation is brought about is simplicity itself. *The light-giving crater* of the positive carbon, it must be remembered, forms at that point where the stream of electricity leaves it to jump across that space which separates it from the negative, and as electricity always chooses the path of least resistance, this jumping across occurs at those points of the two carbons that happen to be nearest to one another. Now, if the negative carbon is shifted about half its diameter in front of the other, the arc will form between the front edge of the positive and the back of the negative electrode. Consequently the crater which always forms just opposite the nearest point of the latter, will take up its position towards the front of the upper carbon, and being tilted upwards to a certain extent, will throw nearly all its light in the required direction. As a further aid towards the same consummation, the whole apparatus is generally tilted backwards through a small angle, as shown in Fig. 5, where the forward displacement of the lower carbon, with regard to the other, and the position of the positive crater, to give the most efficient results, is also set forth.

Different workers have different ideas as to the amount of backward tilting which it is best to give to the lamp, and, of course, the greater the rake or tilt, the less it will be necessary to displace the positive carbon behind the other, so that as a deficiency in either sense can, within reasonable limits, be remedied by a compensatory plentitude in the other, it is difficult to say which is the best balance of the two factors. However, when I experimented in this direction, I decided upon fifteen degrees of backward tilt as giving the best results in my hands, and I have never had occasion to alter it. It should be noticed that too great a displacement of one carbon behind the other will seriously impair the steadiness of the light. It seems to me that the tilt of the lamp should be as little as possible, provided it does not necessitate such a displacement of the carbons as to make the light burn unsteadily.

I have already said that the electricity in an arc lamp flows between the two nearest points that the greatest amount of action occurs. It may be supposed that the *consumption of the carbon* is quickest in those places, and they will not long remain the nearest points. When they are burnt down to a certain extent, they naturally become farther apart than the neighbouring portions, and the arc, ever mindful of its path of least resistance, shifts round a little way and transfers its attention to another field, and when that, in its turn becomes less eligible, yet another position is sought, and with every change of course the position and direction of the light is altered. In order to obviate this unsatisfactory state of affairs, it is usual to place in the centre of the positive

carbon, a core of softer material, and this burning more quickly and offering an easier path to the electricity, has the effect of causing the arc to retain its position in the centre. If all electricity supplied for the purposes of lighting were of the kind that is known as the continuous current, that is to say, electricity which always flows in one direction, from the positive to the negative, it would be very much better for the users of electric lanterns. Unfortunately for them, however, it is much more convenient to the electricians in many cases to instal what they call the alternating current, which, as its name implies, is that in which the direction of flow is continuallly changing, and what at one moment is the positive electrode becomes in the next negative—a change which occurs many times in a second.

As will be supposed, the result of this state of affairs is that the two carbons share between them the characteristics of both. Each burns away at an equal rate, so that rods of equal diameter should be used. Each forms into a blunt point with a slight indication of a crater at the end, and the wandering about of the arc from place to place on the carbon ends is very noticeable. A similar precaution to that taken to obviate this fault in the case of

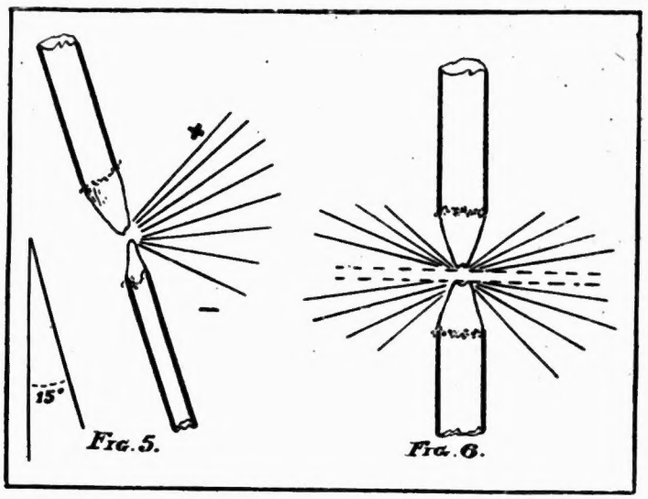

FIG. 5. FIG. 6.

the continuous current is resorted to, and both carbons are cored, with the result of very greatly improving the steady burning of the light, though not sufficiently so for lantern purposes. The slight tendency to wander around which the alternating arc retains even under the best of circumstances is not marked enough to be very noticeable in street lighting lamps, but in the lantern it has the distressing effect of varying the intensity of the light on the screen, which appears alternately to blaze up and sink away to half the brilliancy.

The ordinary alternating arc has another serious drawback as regards its utilisation for lantern illumination. It has the nasty habit of casting a heavy *purple shadow* right across the centre of the sheet, the reason for which defect will be seen by reference to the accompanying diagram, Fig. 6. In order to force the arc to retain an approximately central position, as has already been said, cored carbons are used, and this remedy has the secondary effect of causing two deep craters to form at their ends, and it is from these two concavities that most of the light of the lamp enanates, the upper crater throwing all its light in a downward direction, while that from the lower one is all thrown upwards. Consequently there is no light at all in a horizontal direction except that from the outsides of the craters, which is very little, and the light of the actual arc itself, which is of a deep violet colour. This is the reason of that violet band which is seen circling the globes of all street lamps, and the like, which are run upon an alternating circuit.

Another serious disadvantage of alternating arc lamps is the humming noise which always accompanies their burning, and which is produced by the very frequent change of direction of the current. Up to the present no cure has been found for this somewhat distressing complaint, but the noise is not loud enough to be of great importance in a hall of respectable size. If the lamp be tilted backward through an angle of about 30°, as in Fig. 7, all the light from the upper carbon will be projected through the lens, and will yield a tolerably clear disc; but such a plan, of course, involves the entire loss of the light from the lower carbon, whose crater, being directed towards the back of the lantern, simply wastes its radiance on the desert air, so to speak. I have tried several experiments with electro-magnets, magnetic helices, "shells," etc., with the idea of inducing the arc to take up its position towards the front edge of the carbons, and to stay there, for the ordinary electric arc is powerfully repelled by magnetic influence.

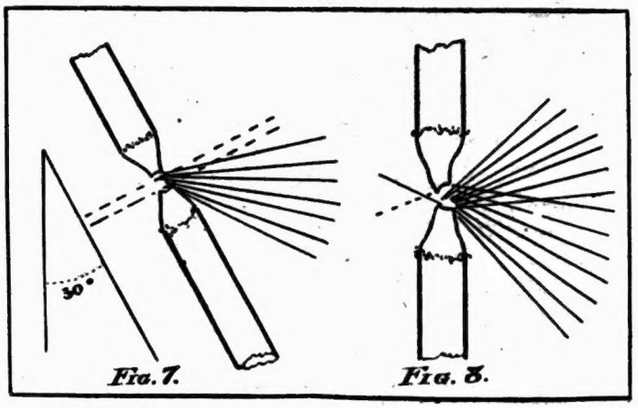

FIG. 7. FIG. 8.

However, the alternating current, as is its wont, refused to obey the laws which would have governed its more tractable brother, and my efforts were not satisfactory. The idea, of course, was to cause the arc to burn at the front edges of the carbons, so that they would be consumed faster at those places, with the effect of tilting the two craters away from one another, so to speak, in the front, so that all the light from each would be projected in that direction. Then it was suggested to me that if special carbon rods were made with the soft core placed slightly to one side, that side—having thinner walls of the hard, slow burning material—ought to burn quicker, or slightly in advance of the other side, and thus the crater would be tilted up towards the edge to which the core was nearest. We had a few carbons made on this principle, and the effect was so highly satisfactory in every way that it was made the subject of a patent. Two of these special carbons so placed in a lamp that their thinnest walls are nearest to the condenser will, under the action of the alternating current, quickly burn to the form shown in Fig. 8, where it will be seen that practically all the light from both craters

finds its way
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tance.

Topica.

The Warwick Trading Co., Ltd. will enter upon the occupation of their new premises at 115, 116 and 117 Charing Cross Road during the present week.

A Neat Film Mender.—A neat little film mending clamp, in nickelled brass, is being manufactured for the trade by Robert Rigby, at his works in Hatton Garden.

The London Bioscope Co., have taken commodious premises in Old Kent Road and are giving a good program of pictures, which are changed daily, and which can be witnessed for the small admission fee of a penny.

A notable Inventor leaves England.—Mr. R. T. Haines, of flickerless fame, leaves England for Australia next week. It is his intention to return to Engtand in a few months time, when he expects to have his flickerless projector ready for the market.

Mr. Kvinnsland, who is general manager of the Universal Animated Picture Co., at present showing at the Hull Lecture Hall, is the owner of 100 kinematograph shows in Norway, 80 in Copenhagen, and 22 in Christiania. Makers would do well to get on his track.

Dissolved Partnership.—Mr. H. H. Wrench, son of Mr. Alfred Wrench, has dissolved partnership with the Warwick Trading Company, Ltd. He will shortly be making an announcement to the trade, stating his intentions, and the lines he intends to pursue in the future.

No Living Pictures of Trunk Murder.—According to a report in the *Daily Mail*, a number of kinematograph picture firms have applied for permission to attend the reconstruction of the tragedy of Monte Carlo, but the authorities have refused.

To Williamson's belongs the credit of inaugurating a new fashion in the film trade by substituting square film tins for the circular ones previously employed—the new shape being undoubtedly much more convenient both for purposes of packing and of transit.

Mr. Sydney Woodroffe Boyce, this month finishes his summer tour, during the course of which he has visited all the principal towns on the East Coast. He was very successful with his descriptive and illustrated songs, and the entertainment he gives should be in great demand in town during the winter months.

More Theatres for the Exclusive Exhibition of Living Pictures.—The British Cinema Co., Ltd., inform us that they are about to run several other theatres in different parts of London, similar to the one conducted by them at Balham, and that they will advise us further when certain alterations have rendered it possible to open these.

Severe Restrictions in Germany.—In Germany every film has to be passed by the Police authorities before it can be shown in any public place of amusement. And now a new law is coming into force whereby all the film makers will be compelled to quit their present premises, for the law says they must occupy only the top floors, and that films must only be stocked in buildings set apart and built specially for factories.

Fun City at Olympia.—Kinematograph Show. The Directors of the Mammoth Fun City have entered into a contract with Mrs. F. Collins, who will put her new Kinematograph Show opposite the Helter Skelter built by the World's Manufacturing Co. Mrs Collins' Show has a front and organ which is considered the finest in England. Mrs. Collins interviewed the Directors herself, and walked out of the Board Room with her pleasant smile and the contract in her pocket. Everyone hopes her pluck will reap its reward.

On the Invitation of the directors, a private exhibition of the bioscope pictures of the Russo-Japanese war and the siege of Port Arthur was given at the Alhambra, on Tuesday afternoon, to several eminent Japanese naval officers and others associated with the Imperial Japanese Embassy. Among the guests were Admiral Yamanouchi, Commander-in-Chief of the Imperial Japanese Navy, and Madame Yamanouchi; Captain Yoda and Engineer Hayashi of the I. J. N.; Mr. Konda, Secretary of the Embassy; and Messrs. Leopold Roper, M. I. N. A.; George Graham, of Sheffield; and Henry Pynegar.

Kinematograph Pictures and Myrioramic Effects.—The celebrated Poole's myriorama is now supplemented with pictures projected by the kinematograph. This is one more example showing the varied uses to which living pictures may be put. Effective pictorial canvasses showing places of interest in all parts of the world, and including a fine series illustating dramatically the battle of Waterloo in several phases, are varied with kinematograph views. Many of the effects which hitherto have been worked by the introduction of special illuminants and gauze transparencies, can now be equally well shown by film subjects of a kindred order.

A popular kinematograph travelling showman, Colonel Clarke, was one of the first travellers to realise the great possibilities of the kinematograph as a fair ground entertainment, and the interior of his splendidly-equipped booth is a worthy example for his competitors to follow. The structure, which has the outside appearance of an ordinary fair booth, is comfortably appointed. It is a theatre with a spacious stage, and a magnificent organ to serve as an orchestra. When recently exhibiting at Salford, the proprietor had the satisfaction of patronage by many of the leading towns-people, including several Town Councillors.

High Class Photographic Slides.—The Wesleyan Methodist Sunday School Union, of Ludgate Circus, are issuing some high class slides as follows: "Paris Series," 36, Paris Exhibition, London, Switzerland, seaside, etc; "B.P. Series," 100 views of London, Windsor Castle; "Beauty Series," 300 specially selected subjects of London, Switzerland, Italy, etc.; "H. H. S. Series," 250 views of London, seaside, architectural buildings, etc.; ditto, nicely coloured; "Leighton Series," 100, animals, statuary, river scenery, etc.; and "Louvre Series," 22, flowers, Kew Gardens, beautifullv hand painted. We have examined most of the above, and find that they have been selected by someone evidently possessing a thorough knowledge of photographic technique and artistic taste.

Her Majesty and Living Pictures.

Queen Alexandra has frequently evinced a decided partiality for kinematograph entertainments, as her recent visit to the Palace to see the pictures, and the command to Buckingham Palace enjoyed by Gaumont's go to show, so that the following Reuter message from Christiania, which we abstract from the *Daily Telegraph*, is of particular interest:—

"Queen Alexandra to-day took lunch on board the Victoria and Albert, where she was afterwards visited by the Empress-Dowager of Russia. Their Majesties, accompanied by their suites, subsequently went on shore and visited the Kinematograph Theatre and the National Gallery."

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Young man gets "mitten" in letter from his sweetheart—Resolves to commit suicide—Loads gun—Points it out of window—Goes outside—Boy extracts cartridges, attaches hose to gun barrels—"Suicide" pulls string—Gets soaked—Messenger arrives with telegram—Young lady relents—Everybody happy.

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...y the Wedding was Put Off ..	225	,,
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...er the Fancy Dress Ball ..	345	,,

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...usitania" at Liverpool ..	(about) 200	,,
...estruction of Wembly Tower ..	225	,,
The New Apprentice	530	,,
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Too Much Mother-in-Law ..	700	,,
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Child Slavery	500	,,
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Good Evening	36	,,

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Bringing Food and Water to Tangier	200	,,
A Seaside Girl	325	,,
State Entry of New Basha, Tangier..	250	,,
Simpkin's Saturday Off	200	,,
Chain Making	325	,,
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A Soldier's Jealousy	400	,,
Drink..	200	,,
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Training a Trotting Horse ..	400	,,
Royal Visit to Dublin	285	,,
The Tramps' Revenge	150	,,
Swan Life on the Thames ..	200	,,
A Modern Don Juan	350	,,
The Madman's Bride	400	,,
Her Friend the Enemy	350	,,
That Fatal Sneeze	350	,,
The Absent Minded Man.. ..	275	,,

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The Blacksmith's Revenge ..	495	,,
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The Lost Umbrella	217	feet
The Half-Caste's Revenge ..	362	,,
A Robber Robbed	396	,,
The Cigar Box	297	,,
A Children's Reformatory ..	757	,,
A Trip to Switzerland	740	,,
Rival Sisters	493	,,
Modern Painters	445	,,
Chrysanthemums	230	,,
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Aeronaut's First Appearance ..	545	,,
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Willie's Dream..	400	,,
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R. W. Paul.

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My Lady's Revenge	520	,,
The Tale of a Mouse	155	,,
The Bothered Bathers	275	,,
An Inhuman Father	420	,,
Adventures of a Broker's Man ..	395	,,
The Bookmaker..	140	,,
How a Burglar Feels	98	,,
How to Make Time Fly	300	,,
Woman Supreme	212	,,

Warwick Trading Co.

The Page Boy and the Baby (about)	550	,,

Cricks and Sharp.

Wild Animals	380	,,
Making of a Cricket Bat	440	,,
Saved from the Sea	455	,,
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Egg Harvest of Flamborough Head	430	,,

Charles Urban Trading Co.

Good For Evil	685	,,
Motor Racing at Brooklands ..	450	,,
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He Would be an Athlete	520	,,
Pre-Occupied	300	,,
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The Foster Father	620	,,
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Launch of the "Bellerophon" ..	250	,,
Preparations for the Launch ..	150	,,
The Coventry Pageant	225	,,
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Land of Castles and Waterfalls	845	,,
Ascent and Descent of Snowdon	675	,,
Dinorwic Slate Quarries ..	810	,,
Conway, Llanberis, and Carnarvon (Railway Panorama) ..	640	,,
Festiniog, Llandudno, and Bettws-y-Coed (Railway Panorama)..	650	,,
Love Conquers All	535	feet
The Poacher's Daughter	480	,,
The Amateur Sportsman	435	,,
Squaring the Landlord	150	,,
Poor, but Honest	400	,,
The Gipsy's Bride	430	,,
Carl Hagenbeck's Wild Animal Park	650	,,
Victoria Falls, Rhodesia	615	,,
Seymour Hicks Edits "The Tatler"	365	,,
Reedham Boys' Fancy Drill ..	360	,,
Reedham Girls' Drill with Cymbals, Dumb Bells, etc.	300	,,
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The Baffled Burglar	360	,,
Too Stout	450	,,

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The Oxford Pageant ..		
Bury St. Edmunds Pageant ..		
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Effects of Bad Wine	230	,,
Good Night	20	,,
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Double Barrelled Suicide	280	,,
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The Bandits	550	,,
The Slave	550	,,
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Bunco Steerers..	425	,,
How to Cure a Cold	550	,,
The Pirate's Treasure	715	,,
Stolen Pig	550	,,
A Square Deal	425	,,
Forty Winks	270	,,

As if to assist the makers in coping with the much greater demand for films, which has been noticeable during the last week, the weather has taken a sudden turn for the better, and at a time when we should be preparing resignedly for fog and frosts, bright sunshine is the order of the day, accompanied by much greater warmth than was noticeable during the period of the year which the calendar informs us is the summer. It is certain that the film makers could not have too many fine days on which to take subjects, for the demand for them has not only not suffered from the fine weather, but shows an increase over previous years, and, in one case at least, a factory has already started Sunday work. The briskness of business is particularly noticeable in the case of touring concerns in the provinces, and there is hardly a town without its living picture show at the present. This is a highly gratifying state of affairs which we hope will continue throughout the winter, and which there is every evidence will so continue.

Gaumont's are this week featuring a Clarendon film with the title, "The Absent-Minded Professor," which contains many of the cleverest and funniest scenes we have recently seen, though the central idea of the subject is by no means a completely new one. The professor leaves his class of boys and goes out into the street. He is afflicted with a mania for arithmetical problems, and starts figuring out one on the

fence of his own garden. The servant turns him away, and he continues his sum on the back of a cab, which moves off shortly. The professor follows at top speed, completing his problem as he best can. Later he follows behind a watering cart and is drenched with water, gets fallen on by a crowd of workmen outside of whose factory he has taken to writing on the pavement, and arrives home in the charge of a friendly and amused policeman, who delivers him over to the charge of the servant. The latter marshals him to the bedroom and tells him to go to bed, but when he's left alone, the professor, after carefully undressing, places his trousers affectionately in his own bed and deposits himself in the drawer which should contain the trousers. An amusing view is then given of his dream, a number of figures being represented flying about in a confusing way, arranging and rearranging themselves in a series of baffling problems.

One of the best subjects in Gaumont's own list is "A Shilling Short of his Wages." It is really a good comic and in addition very well photographed. The scene opens with a irate wife attacking her husband for the reason indicated in the title and a chase ensues, in the course of which both fall full tilt down a trap door in the pavement, into the cellar of a public house. The man emerges first and rushes off, shortly coming to a place where a packing case lies handily by. Into this he quickly climbs, and succeeds in throwing the wife off the scent. Presently some workmen nail down the lid of the case and it is carried off to a cart, which sets out. In a country road the box falls off the cart, to the natural discomfort of its occupant, and in being replaced by some passers by is again let fall, but the load is duly delivered. When it is opened the occupant is discovered and two sympathisers offer to escort him home, which they do, to meet with a reception which they hardly expected, the valiant wife first of all routing the helpers and destroying their hopes of a tip and then setting about her damaged hubby in vigorous style.

When Pathès issue a trick subject one may be sure that it will be of first rate quality, and this can be said with justice of "The Fortune." An old fortune teller meets a pretty young girl, and proceeds to tell her fortune by cards. As each card is held up, it gradually undergoes a transformation and reveals a scene in the girl's future life. Thus the king gradually fades, and a country road is seen, along which the girl is walking. She is accosted by a finely dressed gallant and walks away with him. The queen is then displayed, and gives place to a scene where the humble young girl herself is seen seated in a room almost fit for a queen, surrounded by every luxury and attended by the cavalier of the first scene. When the knave is shown it is followed by another scene in the same room, and the girl is seen welcoming a gallant young man who enters by means of the window. The guilty couple are surprised and carried off for execution and a grim card of spades is thrown on the screen, which vanishes to show the end of the story, the falling of the girl's body through a trap door. The effectiveness of these scenes is increased by the fact that they do not occupy the whole of the picture space, but only the part of it previously occupied by the card. Following the prophecies, we have reality set out. The girl meets the gallant as the cards predicted but, we are glad to see, falsifies the gloomy predictions of the witch by refusing to have anything to do with him.

At the Pathé showrooms we were also enabled to inspect a very strongly-acted dramatic subject called "The Blacksmith's Revenge," which we can heartily recommend both for the quality indicated and for its virtues as a picture, which are of a high order. The first scene of the subject shows a handsome young blacksmith at work in his forge. The next shows his wife meeting the squire of the district secretly; the third, the blacksmith's discovery of her guilt from her nervous anxiety to leave the house. He follows her out, sees her meet the squire and enter the house with him, and bursts into the room after them, orders the woman home, and is about to settle accounts with the villain, when two flunkeys enter and forcibly eject him. He gets his revenge in the next scene, forcing the squire to enter his forge when he finds him in the neighbourhood, and then killing him as the outcome of a realistic duel with heavy hammers, afterwards forgiving his erring partner.

Pathé's have also a film, "An Indian Idyll," which, while not of the same merit as the two mentioned, is worth seeing, as an example of the elaborate staging which Pathé's put into their subjects. A white man saves the life of an Indian chief's daughter, and a number of celebrations are held in his honour—these consisting of the usual dances by the usual scantily clad girls. The film is also noticeable for some clever tinting effects.

The Vitagraph Co. are making a feature of comparatively short films, with a good central idea usually of a comic nature. This week they have a good film of this class in "A Double-Barrelled Suicide." A lackrymose lover, in despair because of the receipt of an unkind note from his inamorita, determines to put an end to an existence which has lost charm for him, and to that end prepares to make an exit by means of a bullet through his head, When it comes to the pinch, however, he finds the courage to pull the trigger is lacking, and attempts in various other ways fail from the same reason, until at last he decides on performing the deadly deed in a manner which will make as little call upon his courage as possible. With this ingenious end in view, he obtains a gun, loads both of the barrels and then fixes the weapon so that the muzzle just protrudes from beneath the sash of the window. A string is attached to the triggers and he retires to the garden to seek forgetfulness of the hard ways of the world and of a particular maiden therein. He has, however, reckoned without the inevitable small boy—a younger brother who has fathomed his intentions and formed the benevolent purpose of thwarting them. The youngster abstracts the bullets from the gun and substitutes a powder in one barrel, while to the other he attaches the hose pipe. The natural consequence is that the would be suicide receives a charge of powder which nearly blinds him when he musters sufficient courage to pull the string, and when he pulls again he receives a stream of water full in his face. At this stage a letter turns up from the lady which does away with any need for suicide, and the despondent lover—despondent no more—rapturously embraces the boy who has been the means of saving his life.

The Hepworth output this week deals with Morocco, two subjects being added to the series already issued—one which must by this time be a fairly complete record of the scenes and every day incidents of a country which has a particular interest at the present moment. One of the latest additions is a particularly novel and indeed startling picture. It shows a snake charmer, who has hold of several wriggling beasts, and by his side sits a boy piping to the animals. This charmer in a little while performs a daring and almost incredible feat. Selecting one of the reptiles, he actually brings its ghastly head up to his mouth and allows it to bite him, afterwards placing straw in his mouth to cure the wound. Rarely, probably, has a more dangerous performance been shown in a film.

The other subject reveals scenes "In and Around Tangier." The inevitable and invaluable mule is very much to the fore, for carrying both men and goods. A party passes the camera with a number of these animals, some carrying large bales, others servants and veiled women. Two donkeys are seen bearing large planks for building purposes of such a size that one wonders the small animals do not fall beneath them. Another scene shows the Sunday market at Tangier, a peculiar feature being the passing of a boy with a bicycle on his shoulder—a sight which contrasts strongly with the quaintly dressed natives.

The Warwick Company are expecting a consignment of negatives from Casa Blanca, immediately.

The topical interest in very much in evidence in the subjects issued by the Walturdaw Co. this week. This firm has filmed the various stages of the destruction of Wembley Tower; and also issues a subject showing the start of the Lucania and Luisitania from Liverpool on their race across the Atlantic. The latter subject, which is at present being shown at the Palace Theatre, should be of interest to audiences all over the country, as a good record of a very important occasion. The Walturdaw operators have secured comprehensive views of the huge vessel leaving the wharf and of the crowds which gathered to give it an enthusiastic send off. The other subject shows all the operations leading to the downfall of the huge Wembley Tower. Each of the four towers of this erection were 196 ft. in length and weighed some 400 tons and they were blown up with a charge of 42 lbs of dynamite. The film shows the firing of the charge by electricity and also gives an interesting view of the fallen structure.

If anything can effect the desired popularising of the Brooklands Motor Track as a resort of the general public, we imagine it would be the picture just issued by the Urban Co. of some of the intensely exciting contests which have taken place there. We have never experienced the illusion of motion, even from the best of railway runs, so strongly as by watching the section of this film taken from one of the competing cars while going at the rate of some eighty miles an hour. The bonnet of the car, which passes nearly all of its competitors, is visible throughout the subject, and adds considerably to its realism, while the telegraph poles and trees seem almost to fly past. A feature of the film is its steadiness, due doubtless to the excellence both of the car and of the track—and, of course, to the skill of the operator. The views taken from the side of the course are also interesting. The cars engaged are the redoubtable Mr. Edge's team of Napiers, and they complete the circuit of the track—3¼ miles—in three minutes!

Another variety of sensation characterises a film which the same company are offering this week, with the title "Good for Evil." This is an elaborately staged and well acted drama, telling the old tale of the trusting girl and the unfaithful lover. The girl is a doctor's daughter, who falls in love with a wealthy young man who approaches her in a country lane. She is abandoned in a little while, and dies from the shock, after the doctor has tried in vain to secure the return of the selfish lover.

The next scene is a very beautifully staged one showing the drawing-room of the young man's house. A number of guests are assembled waiting for their host, who is out in a motor. In the next episode we see him in his car proceeding homewards down a country lane, and as he swerves his car to avoid an obstacle it runs up a bank and throws him out. He is carried into the drawing-room seriously injured and a doctor summoned—by the irony of fate no other than the man whom he has so cruelly wronged. The latter refuses at first to attend him, but relents at last and bandages him, and two subsequent scenes show that he has succeeded in touching the heart of his enemy, who goes with him to the grave of the girl and there falls prostrate from grief.

We should not like to say that the heroine of "My Suffragette Wife" was a typical specimen of the estimable ladies who desire a vote, but this does not lessen the amusement to be gained from the Urban film with this title. The Wife is a burly lady with a will of her own and a husband with sufficient wisdom to submit to it. The subject opens in the drawing-room of the ill-matched pair, where hubby is discovered mending the socks. His better half shortly enters and announces her intention of going shopping, in which operation her husband's assistance as a parcel carrier is required. They set out in procession, with the mere man very much in the rear, and the lady enters several shops and makes purchases, which are piled on the unwilling back of her companion. After four emporiums have been visited, the poor creature is almost hidden beneath a pile of boxes, and is evidently feeling keenly the jeers of the passers-by. The lady at this stage hails a cab, and the weary husband is about to thankfully place his load in the vehicle when cabby declines to carry them. An amusing set-to between the amazon and the cabby ends to the advantage of the latter, and the pair set out to tramp home. On the way the man sticks on a newly asphalted path and considerably damages his boots before getting free. When he at last reaches the drawing-room he sheds his bundle so hastily that several of the valuable articles of millinery are crushed, and his wife impresses her resentment on his person in vigorous style.

We were only enabled to give a short resumé of the Urban "Pre-Occupied" film last week, and on a further acquaintanceship were enabled to take note of several incidents which call for attention. After his misadventure with the tablecloth, Jones goes into the street, upsets a flower-girl's basket, and then is attracted by a poster display. To get the full benefit of the pictures he moves backward, and falls into the hamper which two scavengers are using for the cartage of rubbish, to be quickly pulled out by the dustmen. Not content with the destruction already wrought, he next, in turning a corner hurriedly, collides with a man with a trayful of dinners, and running ignominiously away falls foul of a boy with a hoop, and, in getting free from this entanglement, upsets a grocer's man. We hardly need to add that the picture is well acted and photographed.

"A Model Husband" is another Gaumont comic. In the first scene, husband and wife go shopping. The wife's shoelace comes undone, hubby stoops to fasten it, placing his silk hat on the pavement. The lady uses this as a foot-stool for the occasion. Going on with their shopping, the lady makes her dutiful husband patiently wait outside, and then loads him with numerous boxes and parcels when she comes out, till only his head and feet are seen, and he is compelled to carry his walking-stick in his mouth in order to make the most of his hands. He practically takes the position of light porter, and follows in the rear of his mistress. In the fourth scene the lady meets a gentleman friend, who engages her in a lengthy conversation, totally ignoring hubby. The swell calls a cab, and hands the lady in, and, when her patient porter attempts to enter, roughly pushes him into the road. They move off and he has to run behind. In the last scene the cab stops at a swell hotel; the lady and her gentleman friend enter, and hubby is left stranded on the pavement with the numerous boxes and parcels, which, in his wrath, he smashes to atoms.

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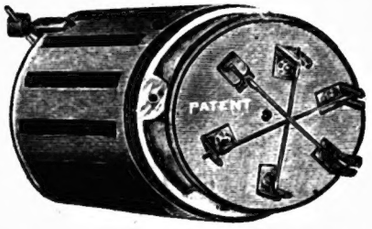

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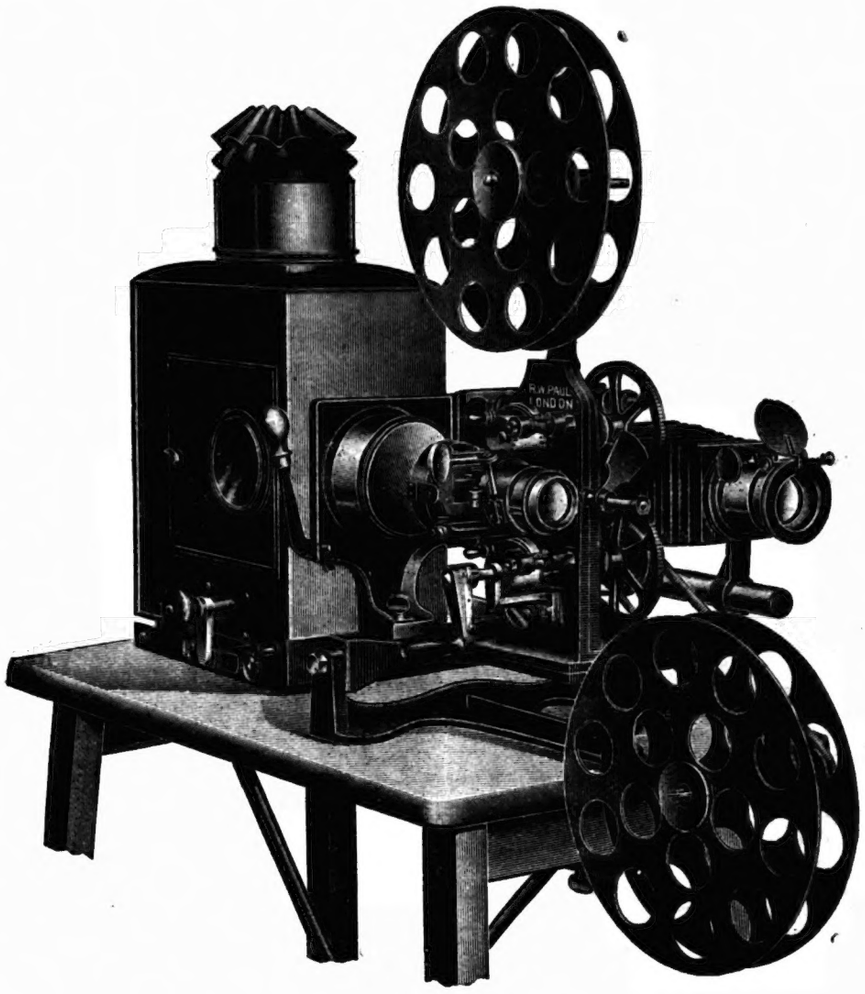

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